

Greimas Square and Analysis of Marx's Capital

By Shomit Sirohi

Reconstruction -

Only Narrative Analysis, and Emplotment with a Vision of the Work and its contraries, which are paradigm and syntagms being followed.

Paradigm and Syntagm just means the process of say a company and its financial profits being then a syntagm of also pollution - how a structure then has a process which is also in fact events - and reflects history then and narratives which are long meditations on photography as a syntagm and its whole cultural process as paradigmatic - which

alternates like a process.

Introduction

Therefore the Pure World of Capital and institutions and essence therefore with in fact people's class struggle and the use-value of daily life objects which then is also Tom Sekine noticing the agrarian question to be most important with the basic

commodities in state liberal trade - which in another glance is in fact Harry Cleaver and the process of linen and cloth making textile mills run which is then tailoring sectors - all of which can be called traditional peasantry being important in Nehru which is finally also in fact glances at double-click photography and tropes of companies all being

the financial culture of companies – which then means Marx's Economic manuscripts and also then integrating the views as always like a process of integrative methods which imbibe also Tom Sekine, Harry Cleaver, and even Fredric Jameson with Marx's Capital, Economic Manuscripts and Grundrisse's flowery episteme even of expressions of

science that David Harvey then calls Marx's capital and all its deconstruction, and literature and expressions in science - from the simple meaning labour in Hobsbawm and running the labouring city in cheap labouring stories - all of which is how to integrate the process even of inventions and wheels of commerce in Annales - to the view of

Figural Philology in Panofsky and literature processes in allegories of modes of production and such in fact literary analyses of Marx's Capital and fashions of styles and styles - one means of expressions of the same living fact - living labour and capital and all its integrations to a simple reproduction schema, and juxtaposition, and series, of in fact what is

called the process of symphony and Marx's Capital, Grundrisse and Economic Manuscripts with some Surfaces capturing the totality in a representational dialectic which leaves out the pollution from its utopianism. And so Retamar joins the process with Caliban and recent writings in Sirohi's descriptions of Surfaces and models of capitalism and finance –

which then is finally Retamar arguing for Caliban and Apollinian light being the process of culture, and commodities and capital all with a dash of humanism and organic ensemble analysis of the poorest working class being in trade unions organized by a CITU perhaps or PCF syndicalism.

I. Marx's Capital therefore

A long history commences the formation of capital, and capitalism which then has in it a primitive accumulation of capital which commences in history what is called by Eric Williams, the triangular trade between England, parts of Africa, Latin America and even America. This

then has a long history of maritime trade in Greece and Rome which then becomes also Byzantium and Macedonia - all of which graph into the ascendance of Europe first with cycles of financial trade and commercial and merchant capital which becomes the modern American financial hegemon according to Giovanni Arrighi's

recent work on The Long 20th Century and the history of money and its own history then becoming the history of phases of capitalism – from commercial to colonial and then American financial cycles.

With this comes the process of commodities and their theological nicities – how in fact this process is also seen

in the movement of commodities and trade which is called in Marx – financial companies and their billing culture and accounts which becomes finally a movement of commodities and a migrant labour which forms the world's contemporary shipping and merchant companies.

II. Dead Labour and Living Labour

And so in fact the factories, everywhere and their pollution is then the fixed capital as in fact a whole history of dead labour and its perceptual dimensions in Marx's analysis of chimneys and poverty all around London which becomes then another walk from housing to office sectors

which becomes the modern cities which divorce the agricultural field and housing unity to the modern cities in the world which are so complex a work of base and superstructure by the beginnings in Henri Lefebvre of rhythmanalysis and the cities which are a montage of cinema as in fact the process of science confirms.

III. Marx's View of the Totality and Totalisation

The mapping then of labour, and forms of labouring and even therefore living labour and capital as a ratio of the basic traditional commodities – cotton, linen and even rice and wheat perhaps also potato as staple and subsistence then becomes the main

theory of the agrarian question which trades well in the state trade of agrarian goods and is part of the retail culture which it also expresses.

All this becomes the basic empiricism of Marx's capital.

IV. Contraries and Complex Contraries to continue the story of Marx's Capital – from slave

ships to in fact
modern universities
and their racism

And so in fact the
series, radio and
indirect gatherings then
and many
phenomenological
experiences of daily life
commodities and office,
even institutions like
Princeton and Harvard
then with Complutense
in Madrid and such
what is called popular

forms then of cinema and entertainment with some film studies becomes actively the Greimas square of in fact today's culture -

The market and square of stores and department stores - which then is a image of living people and labour in one asymmetric image of base and cultural forms.

V. Integrating all Aspectis of Marx's Capital, even Grundrisse

And so of course one Cubist surface then is indeed the art galleries, and another surface is Orreys and printers with in fact complex meanings of what is dead labour and living labour – or living labour and capital and all its nicities of finally retail

sectors and all that is in fact in one measure – the tailoring shop which becomes an image of existentialism and life being the complex forms of companies and Mcshull histories in America – which is all in fact phenomenology in a Italian historical Rome – and tourism abounds.

Finally I mean that one surface falls on the laundry bills of women

in history, and another surface falls on spatial histories of roads and flyovers, - forms of correspondences make this the history of even types of small shops and their bakeries - all of this then describes the whole history of a form of subaltern culture as well in cheap regions of say towns and their culture -

Marx's capital is then a book about in Volume I - organized workers walking to factories, and their pollution which then is with a lot of unemployment perhaps as informal labour as well - which then shifts to living labour and capital rations with linen and cotton textiles - all of this is then garment sectors and Vocational studies in Spain and

France - all of this means then the process of forms of living labour becomes also the process of representing - small rickshaw pullers as well - all of this then in narrative emplotment plots the forms of cars and buses and metroes even of Foucault in Paris - all of this then is the story of financial cycles and common cultures which then is even about cultural

forms in Spain of
philology.

I mean in fact by
conclusion dead and
living labour - a history
of accumulation of
capital - which makes it
all history - that passes
by as one employs the
narrative of capital.

VI. Integrated Method
and Science

And so to emplot the process of phenomenology with the inventions of scientific type in mathematics even of calculus and ratios, and living ratios, and even ecological forms of rain and monsoon culture in India and its history of coastal Christianity – finally means that science is then in fact an Orrey in a printer's shop which studies the

whole meaning of capital and living labour in Volume I and then Volume II and Volume III of Marx's then international and reproduction schemas of in fact what is called cinema culture and forms of American cinema form and French form, even Godard's cinema then as finally evidence for cinema and commerce proven by the aspect of living

labour and capitalism – which means in fact that science is a vision of sweeping changes towards the process of what is called industrial wastes and pollution being the counter-finality to a beautiful view that in fact it is all scientific inventions and forms, and montage like Durkheim's work on cinema, film, photography and Life – that process that even

means inventions these days of Fundacion living and capitalist forms of companies working in their offices on accounting as scientific integration in fact - of what was once called science and inventions running the wheels of commerce - that simple reproduction schema of how there is also in this whole history of dead machines, and its perceptual enlargement

to impressions of even arcades projects – something like science in Cartier le Bresson's sense of images and footage in film material that makes – cinema a perfect word for science and economics.

Marx adds, don't forget the Poverty of Spirit and cheap orreys in Nehru Place.